

Schoenberg, Suite für Klavier, Opus 25

Dates of first notation (Erstniederschrift), from the Kritischer Bericht by R. Brinkmann

I. Präludium : July 24 – 29, 1921

II. Gavotte : Feb. 23 -- 27, 1923

III. Musette: Feb. 23 – March 2, 1923

IV. Intermezzo: Feb. 19 – 23, 1923

V. Menuett: Feb. 23, 1923 – March 3, 1923
Trio: March 3, 1923

VI. Gigue: March 2 – March 8, 1923

First Printing: Universal Edition June, 1925

Opus 23 Chronology

No. 1 completed July 9, 1920

No. 2 completed July 27, 1920

No. 3 Feb. 6 – 17, 1923

No. 4 July 26, 1920 – Feb. 13, 1923

No. 5 Feb. 13 – 17, 1923

Schubert, Op. 25/3 rausette

GLP NOTATION

m. 1	m. 2
$\textcircled{P_0} \downarrow$ = pc 4	
$0^0 \quad 1^1 \quad \left \quad 9^3 \right.$	$\textcircled{I_6} \quad 5^1 \quad 6^0 \quad \left \quad 9^3 \quad \textcircled{I_7} \right.$
$7^8 \quad 8^9 \quad 5^{10} \quad 6^{11} \quad \left \quad 2^4 \quad 11^5 \quad 4^6 \quad 10^7 \quad \left \quad 11^8 \quad 10^9 \quad 1^{10} \quad 0^{11} \right. \right.$	$4^4 \quad 7^5 \quad 2^6 \quad 8^7 \quad \left \quad 7^0 \quad 6^1 \quad \left \quad 0^8 \quad 11^9 \quad 2^{10} \quad 1^{11} \right. \right.$
$\underbrace{\hspace{10em}}_{4-1} \quad \underbrace{\hspace{10em}}_{3^2} \quad \left \quad \underbrace{\hspace{10em}}_{4-215} \quad \underbrace{\hspace{10em}}_{3^2} \quad \left \quad \underbrace{\hspace{10em}}_{4-215} \quad \underbrace{\hspace{10em}}_{3^6} \quad \underbrace{\hspace{10em}}_{3^3} \quad \left \quad \underbrace{\hspace{10em}}_{4-1} \quad \underbrace{\hspace{10em}}_{3^3} \quad \underbrace{\hspace{10em}}_{3^3} \right. \right.$	

G is the "drone" throughout

2nd and 3rd
tetrachords reversed
(begin by breaking
rule!)

Again, 2nd & 3rd tetrachords reversed
also First dyad reversed
pc 9 & pc 3 have
same position in
I₆ as in P₀ (order numbers 2 and 3)

Fixed Dyads between
P₀ and I₆
0 1 (reversed)
5 6 (reversed)
3 9 - also same
positions

I-comb. form
but not used
in that way
pc 9 missing from
I₇ (see Db at end of m. 3)
or previous Db in upper voice
Only common dyad
between I₆ and I₇
is 3 9 (but pc 9
does not come in
until end of m. 3)

m. 3

(R₁₁)

0 ⁸	11 ⁹	11 ¹¹	9 ⁴					
4 ²	10 ³	5 ⁴	8 ⁵	5 ⁰	4 ¹	7 ²	6 ³	?
3 ⁶	* 4-215			10 ⁶	1 ⁷	8 ⁸	2 ⁹	
3 ⁶				3 ⁵				

m. 4

(P₀)

0 ¹⁰						
1 ¹	2 ⁴	11 ⁵	4 ⁶	10 ⁷		
9 ³	7 ⁸	8 ⁹	5 ¹⁰	6 ¹¹		
3 ²	3	3				

m. 5

(P₁₁)

1 ⁴	0 ¹	11 ⁰		
8 ³	6 ⁸	7 ⁹	4 ¹⁰	5 ¹¹
2 ²				
10 ⁵				
3 ⁶	3			

*NB. Here partitioning changes, but tetrachord 4 10 5 8 is still 4-215, as before

Here 4-1 against 4-215

Pc 11 missing

Here 4-1 against 4-215

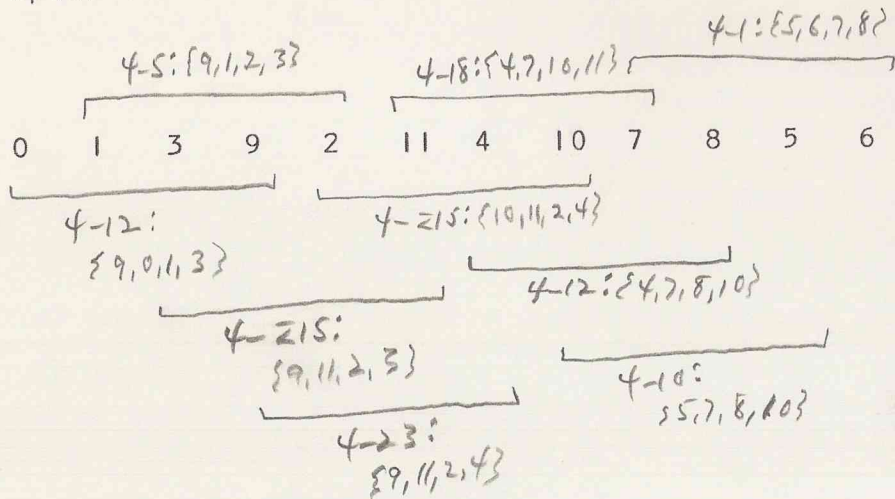
Pc 9 missing again (cf. m. 2)
13th notes about C?

Especially curious, since dyad 3 9 held fixed in this form

Dyad 0 11 reversed

Gld notation

Op. 25 row--tetrachordal subsets



Note that 4-12 occurs twice: 0 . . . 3
6 . . . 9

Note that 4-Z15 occurs twice 2 . . . 5
4 . . . 7

for example of use of 4-Z15 see m. 3 of Musette

Op 25/III Row Forms

INVARIANT SUBSET (DYADS)

H-C-A-B

P₄ P₄ [1, 4, 5, 7, 9, 10]

I₁₀ I₁₀ [1, 7]

I₁₁ I₁₁ [10, 11, 1, 3, 4, 7]

R₃ R_{3/P₃} [1, 7]

P₄ P₄ [1, 7]

P₃ P₃ [10, 11, 1, 3, 4, 7]

I₁₁ I₁₁ [1, 7]

I₁₀ I₁₀ [1, 4, 5, 7, 9, 10]

R₁₀ R₁₀ [1, 4, 5, 7, 9, 10]

P₄ P₄ [1, 3, 4, 5, 7, 9, 10, 11]

SUM OF COMMON DYADS:
8-25: [1, 3, 4, 5, 7, 9, 10, 11]

BEAMED DYADS WITH DOWNSTEMS
MATCH BEAMED DYADS WITH
UPSTEMS IN NEXT ROW.

Opus 25 row imbrication: Hexachords

Row: 4-5-7-1-6-3-8-2-11-0-9-10

4-5-7-1-6-3

6-2: {1,3,4,5,6,7}

5-7-1-6-3-8

6-9: {1,3,5,6,7,8}

7-1-6-3-8-2

6-Z6: {1,2,3,6,7,8}

1-6-3-8-2-11

6-Z47: {6,8,11,1,2,3}

6-3-8-2-11-0

6-Z49: {11,0,2,3,6,8}

3-8-2-11-0-9

6-Z13: {8,9,11,0,2,3}

7-31: [6,8,9,11,0,2,3] C.H

8-2-11-0-9-10

6-2: {8,9,10,11,0,2}

Schoenberg, Opus 25 Row: Tetrachords & Hexachords

Hexachords of 4-5-7-1-6-3-8-2-11-0-9-10:

4-5-7-1-6-3

6-2: {1,3,4,5,6,7}

5-7-1-6-3-8

6-9: {1,3,5,6,7,8}

7-1-6-3-8-2

6-Z6: {1,2,3,6,7,8}

1-6-3-8-2-11

6-Z47: {6,8,11,1,2,3}

6-3-8-2-11-0

6-Z49: {11,0,2,3,6,8}

3-8-2-11-0-9

6-Z13: {8,9,11,0,2,3}

8-2-11-0-9-10

6-2: {8,9,10,11,0,2}

Tetrachords of 4-5-7-1-6-3-8-2-11-0-9-10:

4-5-7-1

4-12: {1,4,5,7}

5-7-1-6

4-5: {1,5,6,7}

7-1-6-3

4-Z15: {1,3,6,7}

1-6-3-8

4-23: {1,3,6,8}

6-3-8-2

4-Z15: {2,3,6,8}

3-8-2-11

4-18: {8,11,2,3}

8-2-11-0

4-12: {8,11,0,2}

2-11-0-9

4-10: {9,11,0,2}

11-0-9-10

4-1: {9,10,11,0}

Imbrications of row of Op. 23/5 (Walzer)

3-element segments of 1-9-11-7-8-6-10-2-4-3-0-5:

1-9-11
3-6: {9,11,1}

9-11-7
3-6: {7,9,11}

11-7-8
3-3: {7,8,11}

7-8-6
3-1: {6,7,8}

8-6-10
3-6: {6,8,10}

6-10-2
3-12: {2,6,10}

10-2-4
3-8: {10,2,4}

2-4-3
3-1: {2,3,4}

4-3-0
3-3: {0,3,4}

3-0-5
3-7: {0,3,5}

4-element segments of 1-9-11-7-8-6-10-2-4-3-0-5:

1-9-11-7
4-21: {7,9,11,1}

9-11-7-8
4-2: {7,8,9,11}

11-7-8-6
4-4: {6,7,8,11}

7-8-6-10
4-2: {6,7,8,10}

8-6-10-2
4-24: {6,8,10,2}

6-10-2-4
4-24: {2,4,6,10}

10-2-4-3
4-5: {10,2,3,4}

2-4-3-0
4-2: {0,2,3,4}

4-3-0-5
4-4: {0,3,4,5}

5-element segments of 1-9-11-7-8-6-10-2-4-3-0-5:

1-9-11-7-8
5-9: {7,8,9,11,1}

9-11-7-8-6
5-2: {6,7,8,9,11}

11-7-8-6-10
5-3: {6,7,8,10,11}

7-8-6-10-2
5-13: {6,7,8,10,2}

8-6-10-2-4
5-33: {2,4,6,8,10}

6-10-2-4-3
5-13: {2,3,4,6,10}

10-2-4-3-0
5-9: {10,0,2,3,4}

2-4-3-0-5
5-2: {0,2,3,4,5}

6-element segments of 1-9-11-7-8-6-10-2-4-3-0-5:

1-9-11-7-8-6
6-9: {6,7,8,9,11,1}

9-11-7-8-6-10
6-1: {6,7,8,9,10,11}

11-7-8-6-10-2
6-15: {6,7,8,10,11,2}

7-8-6-10-2-4
6-21: {2,4,6,7,8,10}

8-6-10-2-4-3
6-22: {2,3,4,6,8,10}

6-10-2-4-3-0
6-21: {10,0,2,3,4,6}

Schoenberg, Op. 25/3 Musette
 Bars 0-9

m0			m1			m2				m3																			
P_4			I_{10}				RP_{10}		I_4																				
4_0	5_1	1_3	9_1	10_0	$1_{3/9} \rightarrow$	11_{10}	10_{11}	4_0	3_1	1_2																			
											9_8	8_9	11_{10}	10_{11}															
11_8	0_9	9_{10}	10_{11}	6_4	3_5	8_6	2_7	3_8	2_9	5_{10}	4_{11}	8_4	11_5	6_6	0_7	4_0	3_1	6_2	5_3	8_4	2_5	9_6	0_7	2_4	5_5	0_6	6_7		
7_2	7	7	7_2	7	$7_{2/8}$			7_6	7_7	7	$7_{8/3} \rightarrow$																		$7_3 \leftarrow$

m4		m5			m6		m7												
P_4		RI_4				RP_{10}		RI_{10}											
4_0		5_6	4_{11}	3_{10}	$1_{9/8}$		11_{10}	10_{11}	9_{10}	10_{11}	1_9								
5_1	6_4	3_5	8_6	2_7	0_5	10_{10}	11_1	8_2	9_3	4_0	3_1	3_3	6_2	5_3	4_0	5_1	2_2	3_3	
					6_4														
1_3	11_8	0_9	9_{10}	10_{11}	2_7		8_4	2_5	9_6	0_7			8_7	11_6	6_5	0_4			
7_2	7				7_8		7_9						7_8						

m8							
RI_{10}							
4_0	5_1	2_2	3_3	0_4	1_8	9_{10}	11_6
	6_5					8_7	10_{11}
7_9						7_9	

10-2-4-3-0-5
6-9: {10,0,2,3,4,5}

7-element segments of 1-9-11-7-8-6-10-2-4-3-0-5:

1-9-11-7-8-6-10
7-2: {6,7,8,9,10,11,1}

9-11-7-8-6-10-2
7-3: {6,7,8,9,10,11,2}

11-7-8-6-10-2-4
7-26: {2,4,6,7,8,10,11}

7-8-6-10-2-4-3
7-13: {2,3,4,6,7,8,10}

8-6-10-2-4-3-0
7-33: {2,3,4,6,8,10,0}

6-10-2-4-3-0-5
7-9: {10,0,2,3,4,5,6}

8-element segments of 1-9-11-7-8-6-10-2-4-3-0-5:

1-9-11-7-8-6-10-2
8-4: {6,7,8,9,10,11,1,2}

9-11-7-8-6-10-2-4
8-11: {2,4,6,7,8,9,10,11}

11-7-8-6-10-2-4-3
8-19: {2,3,4,6,7,8,10,11}

7-8-6-10-2-4-3-0
8-24: {2,3,4,6,7,8,10,0}

8-6-10-2-4-3-0-5
8-21: {2,3,4,5,6,8,10,0}

9-element segments of 1-9-11-7-8-6-10-2-4-3-0-5:

1-9-11-7-8-6-10-2-4
9-7: {6,7,8,9,10,11,1,2,4}

9-11-7-8-6-10-2-4-3
9-4: {2,3,4,6,7,8,9,10,11}

11-7-8-6-10-2-4-3-0
9-12: {2,3,4,6,7,8,10,11,0}

7-8-6-10-2-4-3-0-5
9-6: {2,3,4,5,6,7,8,10,0}

Musette

Rascher (♩=88)

The musical score is written on five systems, each with a piano (P) and bass (B) staff. It includes various musical notations and handwritten annotations:

- System 1:** Starts with a circled **P4** and **fp**. The piano staff has a circled **I10** and the number **2** above the staff. The bass staff has **4 5 6** and **2** written below it.
- System 2:** Features a circled **P4**, **ff**, and **pp**. The piano staff has circled **I10** and **RP10**. The bass staff has **sf** and **p** written below it.
- System 3:** Includes a circled **RI10**, **accel.**, **rit.**, and **a tempo**. The piano staff has **pp** and **pp** written below it. The bass staff has **pp** and **Red. *** written below it.
- System 4:** Contains a circled **P3**, **P4**, **P10**, and **I10**. The piano staff has **pp** and **pp** written below it. The bass staff has **2 p** written below it.
- System 5:** Starts with a circled **P3**, **accel.**, and **I10**. The piano staff has **f** and **ff** written below it. The bass staff has **p** written below it.

Other annotations include circled numbers **10** and **12**, and various dynamic markings like **sf**, **f**, and **pp**. The score is heavily marked with performance instructions and fingering numbers.

15 - poco rit. -

16

p *f* *pp*

Red. *

Detailed description: This system contains measures 15 and 16. Measure 15 features a piano (*p*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. Measure 16 begins with a piano-piano (*pp*) dynamic. A first ending bracket with an asterisk (*) is placed under measure 16, leading to a second ending in measure 17. The tempo marking "poco rit." is positioned above the staff.

17

18

19

v *sf*

Detailed description: This system contains measures 17, 18, and 19. Measure 17 starts with a piano (*p*) dynamic. Measure 18 features a piano-piano (*pp*) dynamic. Measure 19 begins with a fortissimo (*sf*) dynamic. A first ending bracket with an asterisk (*) is placed under measure 19, leading to a second ending in measure 20. The tempo marking "poco rit." from the previous system continues above the staff.

20 - tempo

21

22

pp *pp* *sf*

sf *ppp* *sf* *pp*

molto legato

Detailed description: This system contains measures 20, 21, and 22. Measure 20 is marked "tempo" and begins with a piano-piano (*pp*) dynamic. Measure 21 features a piano-piano (*pp*) dynamic. Measure 22 starts with a fortissimo (*sf*) dynamic. The instruction "molto legato" is written below the staff. Dynamics include *sf*, *ppp*, *sf*, and *pp*.

23

24

25

sf *sf* *sf* *f* *p*

pp *pp* *pp* *p*

Detailed description: This system contains measures 23, 24, and 25. Measure 23 features a fortissimo (*sf*) dynamic. Measure 24 starts with a fortissimo (*sf*) dynamic. Measure 25 begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. Dynamics include *sf*, *pp*, *pp*, *pp*, *p*, *f*, and *p*.

26

27

28

f *mf* *sf* *sf* *sf*

v *v* *v* *v* *v*

Detailed description: This system contains measures 26, 27, and 28. Measure 26 features a forte (*f*) dynamic. Measure 27 starts with a mezzo-forte (*mf*) dynamic. Measure 28 begins with a fortissimo (*sf*) dynamic. Dynamics include *f*, *mf*, *sf*, *sf*, and *sf*. Accents (*v*) are placed over notes in measures 26, 27, and 28.

29 - accel. -

30 - rit. -

31

sf *pp* *fp* *sf*

ppp

Gavotte da capo

Detailed description: This system contains measures 29, 30, and 31. Measure 29 features a fortissimo (*sf*) dynamic. Measure 30 is marked "rit." and begins with a piano-piano (*pp*) dynamic. Measure 31 starts with a fortissimo-piano (*fp*) dynamic, followed by a fortissimo (*sf*) dynamic. Dynamics include *sf*, *pp*, *ppp*, *fp*, and *sf*. The instruction "Gavotte da capo" is written at the bottom right.

Schoenberg, Opus 25 Row Matrix

4	5	7	1	6	3	8	2	11	0	9	10
3	4	6	0	5	2	7	1	10	11	8	9
1	2	4	10	3	0	5	11	8	9	6	7
7	8	10	4	9	6	11	5	2	3	0	1
2	3	5	11	4	1	6	0	9	10	7	8
5	6	8	2	7	4	9	3	0	1	10	11
0	1	3	9	2	11	4	10	7	8	5	6
6	7	9	3	8	5	10	4	1	2	11	0
9	10	0	6	11	8	1	7	4	5	2	3
8	9	11	5	10	7	0	6	3	4	1	2
11	0	2	8	1	10	3	9	6	7	4	5
10	11	1	7	0	9	2	8	5	6	3	4

Row forms in Musette: P_4 , P_{10} , I_4 , I_{10}
Note occurrences of dyad 7,1

Schoenberg, Opus 25, Musette

This is the original form
of the row, as stated
in the Präludium

H - C - A - B

4	5	7	1	6	3	8	2	11	0	9	10
3	4	6	0	5	2	7	1	10	11	8	9
1	2	4	10	3	0	5	11	8	9	6	7
7	8	10	4	9	6	11	5	2	3	0	1
2	3	5	11	4	1	6	0	9	10	7	8
5	6	8	2	7	4	9	3	0	1	10	11
0	1	3	9	2	11	4	10	7	8	5	6
6	7	9	3	8	5	10	4	1	2	11	0
9	10	0	6	11	8	1	7	4	5	2	3
8	9	11	5	10	7	0	6	3	4	1	2
11	0	2	8	1	10	3	9	6	7	4	5
10	11	1	7	0	9	2	8	5	6	3	4

$P_4 I_4$

$I_{10} \mathcal{R}(I_{10}) \mathcal{R}(P_{10})$

The hexachord, 6-9 (I-comb)
was used by S. in the Piano Concerto op. 42
and in Verdimal tausend Jahre, Op. 50A
(but not elsewhere)

Pcs 7, 1 from the drone

1

(P4)

4 ₀	5 ₁	1 ₃	9 ₁	10 ₀	1 ₃	8 ₄	11 ₅	6 ₆	0 ₇	4 ₈	3 ₉	6 ₁₀	5 ₁₁	4 ₁₁	7 ₂
11 ₈	0 ₉	9 ₁₀	10 ₁₁	6 ₄	3 ₅	8 ₆	2 ₇	3 ₈	2 ₉	5 ₁₀	4 ₁₁	7 ₂	7 ₂	7 ₂	7 ₂
7 ₂	7	7	7	7 ₂	7	7 ₂	7	7	7	7	7	7	7	7	7

(I10)

9 ₁	10 ₀	1 ₃	8 ₄	11 ₅	6 ₆	0 ₇	4 ₈	3 ₉	6 ₁₀	5 ₁₁	7 ₂
7	7 ₂	7	7	7	7	7	7	7	7	7	7

2

(I11) ^{Pc17?}

11 ₀	10 ₁	4 ₈	3 ₉	9 ₆	8 ₁	1 ₄	4 ₈	3 ₉	9 ₆	8 ₁	1 ₄	7 ₅
8 ₂	2 ₃	9 ₄	0 ₅	2 ₆	5 ₇	11 ₂	10 ₃	6 ₉	7 ₅	7 ₅	7 ₅	7 ₅
7	7	7	7	7	7	7	7	7	7	7	7	7

(P3) ^{R(P3) last 3/6}

9 ₆	8 ₁	1 ₄	4 ₁₀	10 ₁₀	5 ₁	6 ₄	3 ₅	8 ₆	2 ₇	7 ₂
2 ₆	5 ₇	11 ₂	10 ₃	6 ₉	7 ₂	7 ₂	7 ₂	7 ₂	7 ₂	7 ₂
7	7	7	7	7	7	7	7	7	7	7

(P4)

4 ₁₀	10 ₁₀	5 ₁	6 ₄	3 ₅	8 ₆	2 ₇	7 ₂
7 ₂	7	7	7	7	7	7	7

(P3)

5 ₄	4 ₁	3 ₀	5 ₄	2 ₅	7 ₆	7
0 ₃	10 ₈	11 ₉	8 ₁₀	9 ₁₁	7	7
6 ₂	7	7	7	7	7	7
2 ₅	7	7	7	7	7	7
7 ₆	7	7	7	7	7	7

Schreibweise op. 25/III musette

6 (I11)

1 ₇	11 ₀	10 ₁	9 ₁	10 ₀	1 ₃	8 ₄	11 ₅	6 ₆	0 ₇	4 ₈	3 ₉	6 ₁₀	5 ₁₁	4 ₁₁	7 ₂
4 ₈	3 ₉	6 ₁₀	5 ₁₁	2 ₉	3 ₈	7 ₆	7	7	7	7	7	7	7	7	7
7 ₆	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7

7 (I10)

9 ₁	10 ₀	1 ₃	8 ₄	11 ₅	6 ₆	0 ₇	4 ₈	3 ₉	6 ₁₀	5 ₁₁	7 ₂
7	7	7	7	7	7	7	7	7	7	7	7

8 (R10)

4 ₀	5 ₁	2 ₂	3 ₃	0 ₄	1 ₅	9 ₁₀	11 ₆	7 ₉
7 ₉	7	7	7	7	7	7	7	7

9a

8 ₇	10 ₁₁	7
7	7	7

9b (last tet?)

6 ₄	3 ₅	8 ₆	2 ₇	1 ₃	7 ₂
7	7	7	7	7	7

10 (R(P4))

0 ₄	10 ₁₀	9 ₁	0 ₂	11 ₃	7 ₉	8 ₁₀	7 ₁
7	7	7	7	7	7	7	7

P3 w/o pcs

6 ₂	0 ₃	5 ₄	2 ₅	7 ₆	7	7
7	7	7	7	7	7	7

P3? 2-5 pattern

11

(P3)

6 ₂	10 ₈	11 ₉	8 ₁₀	9 ₁₁	8 ₆	2 ₇	3 ₅	6 ₄	7 ₆	7	7
7	7	7	7	7	7	7	7	7	7	7	7

(P4)

4 ₀	11 ₈	9 ₁₀	10 ₁₁	13 ₂	5 ₁	11 ₉	2 ₇	7 ₂
7	7	7	7	7	7	7	7	7

(P10)

2 ₆	9 ₄	2 ₆	9 ₄	0 ₇	8 ₄	0	8
8 ₇	0 ₅	8 ₇	0 ₅	6 ₆	11 ₅	6	11
7	7	7	7	7	7	7	7

(I10)

9 ₂	9	3 ₈	2 ₉	5 ₁₀	7 ₅	7
13 ₂	10	4 ₁₁	7	7	7	7
10 ₀	7	7	7	7	7	7

(P10)

5 ₈	10 ₀	11 ₁	4 ₁₁	9 ₂	9	3 ₈	2 ₉	5 ₁₀	7 ₅	7
1 ₂	6 ₉	3 ₁₀	1 ₂	10 ₀	7	7	7	7	7	7

(P13) R(P3)

0 ₈	6 ₉	5 ₇	2 ₆	8 ₁	9 ₀	10 ₃	11 ₂	2 ₉	5 ₁₀	7 ₅	7
7	7	7	7	7	7	7	7	7	7	7	7

(I10)

6 ₆	0 ₇	11 ₅	8 ₄	6 ₆	0 ₇	9 ₁	3 ₈	2 ₉	13 ₂	10 ₀	4 ₁₁	5 ₁₁	7 ₂
7	7	7	7	7	7	7	7	7	7	7	7	7	7

aggregate

14 (I10)

11 ₅	8 ₄	4 ₀	5 ₁	9 ₁₀	10 ₁₁	11 ₈	0 ₉	4 ₀	5 ₁	7 ₂
7	7	7	7	7	7	7	7	7	7	7

(P4)

4 ₀	5 ₁	9 ₁₀	10 ₁₁	11 ₈	0 ₉	4 ₀	5 ₁	7 ₂
7	7	7	7	7	7	7	7	7

15 (P10)

10 ₀	11 ₁	10 ₃	3 ₈	2 ₉	9 ₁	5 ₁₀	4 ₁₁	7 ₂
7	7	7	7	7	7	7	7	7

(I10)

10 ₃	3 ₈	2 ₉	9 ₁	5 ₁₀	4 ₁₁	7 ₂
7	7	7	7	7	7	7

16 (I4)

4 ₀	3 ₁	11 ₁₀	10 ₁₁	0 ₆	6 ₇	5 ₅	2 ₄	9 ₈	8 ₉	7 ₃
7	7	7	7	7	7	7	7	7	7	7

R(P4) 17

5 ₁₀	5	10 ₀	9 ₁	0 ₂	11 ₃	6 ₇	3 ₆	7 ₉	18	7 ₃	12	5	2 ₄
7	7	7	7	7	7	7	7	7	7	7	7	7	7

18 (P3)

4 ₁	10 ₈	11 ₉	8 ₁₀	9 ₁₁	3 ₀	11 ₀	17	8	2	0	7	7
7	7	7	7	7	7	7	7	7	7	7	7	7

(I11)

3 ₀	11 ₀	17	8	2	0	7	7
7	7	7	7	7	7	7	7

Sequence of 4 forms of 6-26 begins here

19 I₁₀? 20 14 21 22

$\begin{array}{r} \textcircled{I_{11}} \\ 4_8 \ 3_9 \ 6_{10} \ 5_{11} \\ \hline 11 \\ 9_4 \\ 0_5 \end{array}$	$\begin{array}{r} 10_{10} \ 9_9 \ 3_3 \\ \hline 1_7 \ 6_6 \ 0_7 \ 11_5 \\ 7_6 \ 6_6 \end{array}$	$\begin{array}{r} 3_8 \ 2_9 \ 5_{10} \ 4_{11} \ 0_6 \ 2_4 \\ \hline 5_5 \ 6_7 \\ 4_6 \ 3_1 \ 1_7 \\ 1_2 \ \textcircled{17}_3 \end{array}$	$\begin{array}{r} 3 \\ \hline 8_8 \ 9_9 \ 10_{10} \ 11_0 \\ 4_4 \ 5_5 \\ 1_1 \ 7_7 \ 1_7 \end{array}$	$\begin{array}{r} 11 \ 0 \\ \hline 6 \ 8 \\ 10 \ 9 \\ 1_7 \ 1_7 \end{array}$	$\begin{array}{r} 2 \ 3 \ 4 \ 5 \ 6 \ 4 \ 5 \ 6 \\ \hline 9 \ 9 \ 10 \ 11 \ 0 \ 3 \\ 10 \ 11 \ 8 \\ 1_7 \ 1_7 \ 2_7 \ 1_7 \end{array}$
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~~(I₁₄)~~

23 24

$\begin{array}{r} 2 \ 3 \ 4 \ 5 \ 11 \\ \hline 9 \ 10 \ 8 \\ 0 \\ 6 \ 7 \ 1 \ 7 \end{array}$	$\begin{array}{r} 3 \ 4 \ 5 \ 6 \ 0 \\ \hline 10 \ 11 \ 9 \\ 2 \ 7 \ 1 \ 7 \\ 8 \ 7 \ 1 \ 7 \end{array}$
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30 84

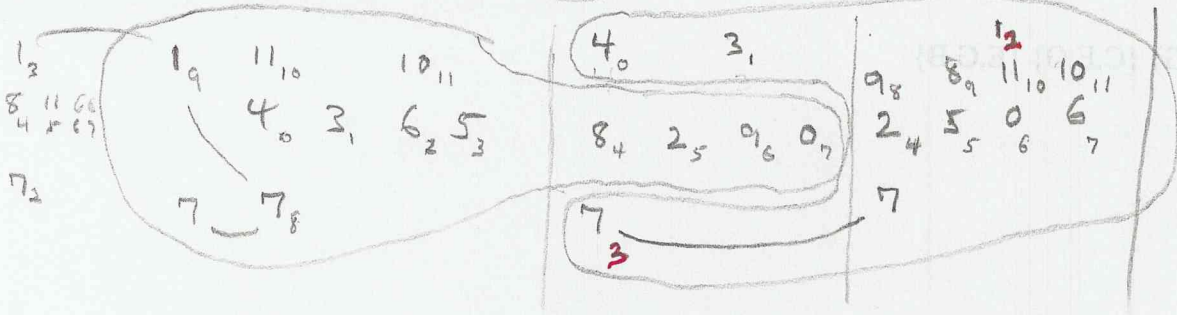
$\begin{array}{r} 1 \ 2 \\ \hline 6 \\ 7 \end{array}$	$\begin{array}{r} 4_0 \ 10_{11} \\ \hline 11_8 \ 0_9 \ 9_{10} \ 5_1 \\ 6_4 \ 3_5 \ 8_6 \ 2_7 \\ 7_2 \end{array}$
---	--

Asymptote

\downarrow
 \downarrow
 I_{10}

RP_{10}

I_4



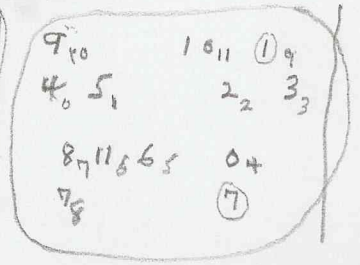
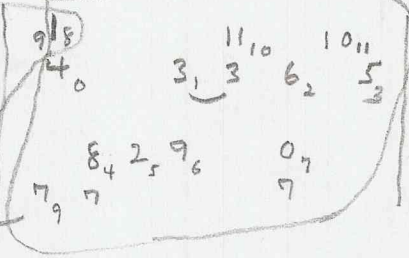
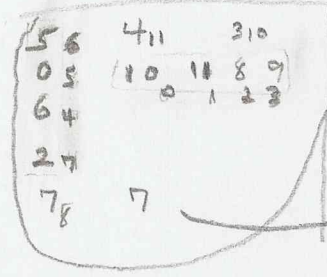
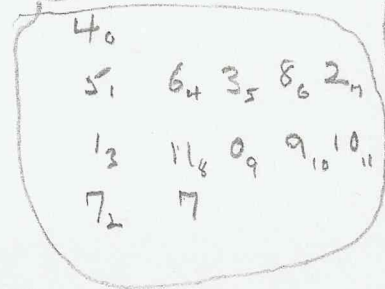
Schreib. art
 08-5-2-Chart
 doc

P_4

RI_4

RP_{10}

RI_{10} (subsets in RI_{10})



RI_{10}

